

DEPTH OF FIELD CONSIDERATIONS

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is not evenly divided by the plane of sharpest focus, and that the amount of field (20") beyond the plane focused on is greater than the amount of field (12") in front of the plane focused on, toward the camera. This is a most obvious condition when working with hyperfocal distance focusing. In close-up work, this dissymmetry gives rise to the expression sometimes made that the camera should be focused on object points which are 1/3 of the way into the depth of field to be covered in the photograph.

Theoretically, the far depth of field is always greater than the near depth for a given set of conditions. However, in photographs of distant object practice often fails to bear this out. Kingslake states (see reference) that since objects far away from the camera produce a small image on the film, and near objects produce relatively larger images, lack of sharpness for distant objects due to out-of-focus conditions is much more apparent than for the near objects. This tends to make the far depth of field appear less than the near depth of field in some cases.

In this presentation, depth of field has been considered without regard to other factors that enter the picture (both figuratively and literally) in stereo photography. For a very good discussion of some aspects of the practical application of depth of field relationships in stereo work, the writer is indebted to Lou Frohman for his article entitled "f.8 or f.22" in the August 1957 issue of MSC News, page 6. Accordingly, we will conclude this consideration of depth of field and refer the reader to Lou's article for further information.

REFERENCES

Stereo Realist Guide - Dr. Kenneth Tydings
Photographic Optics - A.R. Greenleaf
Lenses in Photography - Rudolf Kingslake
Stereo Realist Manual - Morgan and Lester
Dictionary of Photography - A.L.W. Sowerby

GLASS - con't. from page 3

Now that you have your preferred solution mixed, put on the rubber gloves and start washing. Take each slide separately by the edges and swish back and forth in the water, until no dry spots show on the glass surfaces. Rinse this slide glass and dry either with lintless cloth or squeegee and check for removal of film. If film remains then add more of the water softener Calgon and if the dirt is stubborn then add more ammonia or sal soda. After swish-

ing, place the glass at the bottom of the pan against the side and continue washing until the desired number of slides have been washed. Allow the glass about ten minutes soaking time. Flush all solution from the pan with running warm water. The round bottom pan aids in the circulation of water around the glass. Keep the rubber gloves on and leave about 2 qts. of water in the pan. Add about 5cc of wetting agent to the water and remove the glass one at a time. A quick rinse under the faucet will clear any bubbles which may show on the surface. Quicker drying may be effected by holding one corner of the glass and squeegee both surfaces at once with a film squeegee. Place the glass in the rack so that one corner is between two coils and the other bottom corner is at or over the front edge of the board. The water can now drain clear of the board. Using every third coil space about 100 slides can be accommodated with this spring.

Place the rack in a dust free place and allow glass to dry. One hundred slides will take less than an hour to wash and rack, and if the room is warm, the first glass washed will be practically dry at the end of that time. Use the glass directly from the rack to the slide binder and if necessary brush with a static brush to remove any dust.

Always wear rubber gloves during the washing process to prevent dishwater hands and the possibility of light skin cuts due to the rough edges of the glass.

AUCTION!

If you have spare photographic equipment that has been laying around taking up space and you would like to turn such items into cash, be sure to leave Friday night, November 8, available for this event. During that meeting the Metropolitan Stereo Club will hold an AUCTION of any and all photographic equipment. The auction will be open to both MSC members and non-members for the sale of any and all spare equipment that is directly or even indirectly associated with photography.

We will release the name of the auctioneer in next month's issue of the News. We will give you a clue, however, as to his name by saying that he has been observed "changing pennies into half-dollars, right before your very eyes." So come along; bring any and all equipment, gadgets, etc., that have been "gathering dust" and see them "turned to gold, -- well, to silver, anyway!"

Dues are Due



VOL II

September, 1957

NO 8

Program: EMDE Awards

By LEE HON

THE EMDE AWARDS

The September 13 meeting will be one of the highlights of the year, so don't miss it! Come to dinner if you can. The entire evening will be devoted to a showing of the sequences received for the 1957 Emde Awards. However, the procedure this year will differ from last year in that you will be spared the time used by the judges in reaching a decision as to the winners.

The sequences will be pre-judged on Saturday, September 7 at Ted Malone's radio studio in Bronxville. The judges will be Fritz Goro of Life; Dr. Richard B. Pomeroy, APSA; and Fred Wiggins, Jr., APSA. At the pre-judging the narration for each sequence will be by Ted and will be "taped" for playback at the Club and at the PSA Convention. Appropriate music and effects will be dubbed-in in the background. This writer has listened to some of Ted's narration and it is "superb."

The presentation at the Club then will be a "dressed up" show, and it promises to be both interesting and entertaining. Title and "credit" slides are being made in color by Frank Porter for integration into the show.

THE EMDE JUDGES

Fritz Goro, one of the judges, has been with Life since 1936, and was the first photographer to make still pictures of the circulation of the blood in living animals. He worked for 18 months in a physics laboratory at Columbia University collecting material for Life's essay "The Atom, A Layman's Primer," and spent a year in Australia for Life's "The World We Live In" and "Epic of Man" series, taking photographs in areas where white men had never been before. In addition to his work for Life, he is editorial adviser for Natural History, a

magazine of the Museum of Natural History.

Dr. Pomeroy, a teacher of photography, studied at the Grand Central School of Art; he has been interested in the experimental aspects of color slide photography and has acquired a reputation for his color montages. Past President of the New York Color Slide Club and an Associate of PSA, he is well-known for his international judgments, and is a successful exhibitor of color slides. He has judged a number of MSC competitions, and is well-known by that group for his constructive and "to the point" comments.

Fred T. Wiggins, Jr. is also well-known in the stereo world for his international judgments, and as a successful exhibitor of stereo slides which is attested to by his being listed yearly in "Tops in Stereo." Those of us who were at the Emde judging last year will recall his beautiful and instructive award-winning sequence "The Miracle of the Monarch," a series of slides depicting the Monarch butterfly from egg to adulthood, and demonstrating stereo at its best (for your enjoyment this sequence will be shown again at the September meeting).

THE EMDE NARRATION

Ted Malone, who will do the narration this year, is the well-known radio and TV personality whom you will remember for his poetic readings and for his many "firsts." Ted started in radio in 1925 with his "Between the Bookends" for CBS. He was a war correspondent during World War II, and covered the Coronation of Queen Elizabeth II for ABC -- the only American who described the event at Westminster Abbey. Ted, in addition to his radio and TV work, does many other interesting things, one of which was to fly over and photograph the North Pole recently. He supervised and photographed the 1952 Winter Olympics in Norway for CBS.

So don't miss this highlight of the year. Ted Malone has promised to be present at dinner and for the meeting, and we will try to have some of the judges there also.

FACTS and FIGURES

Depth of Field Considerations

By PAUL S. DARNELL

Most, if not all of you, drive an automobile. You know that it has four wheels, a steering wheel, a brake and a number of levers or buttons about the steering wheel or on the dash which when properly operated causes the car to do certain things. You also know that the auto has a gasoline engine or motor. But do you know how many bearings the main crankshaft has - or the diameter of the cylinders - or the gear ratio in the differential? Probably not. Your answer is that you do not need to know such technical details to drive the car - the engineers who designed the auto took care of such matters.

And so it is with our subject, depth of field. There are scales on our cameras or lenses; there are depth of field tables which give you all the information you need, so why bother with how these scales and tables were arrived at? Well, two possible answers. You might find it interesting to know, and you might learn how to use the information to better advantage.

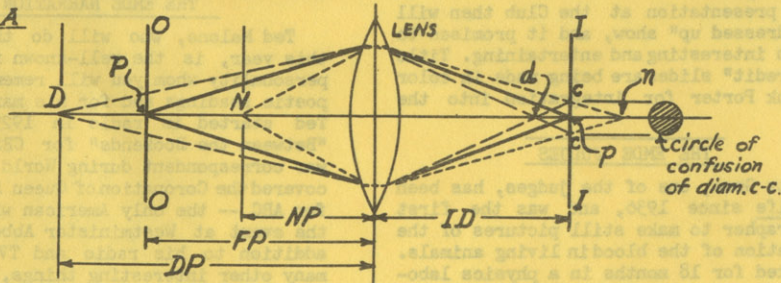
Let's begin our study by looking at the diagram, FIGURE A, and assume that our lens is theoretically perfect. This lens, focused exactly on the object plane O-O will produce each point in the object plane as a corresponding point in the image plane I-I. For example, point P will be imaged as point p (the associated pencil of light rays are shown by the heavy solid line).

The basic relationship between the plane O-O in sharpest focus, the image plane I-I and the focal length of the lens F is shown in expression 1. Note in passing that when the object distance becomes infinity, one divided by infinity is zero and so the image distance equals the focal length of the lens, F.

Now assuming that object plane O-O is still in the sharpest possible focus, points in object planes other than O-O will be less sharply imaged on the film plane I-I. This falling off in sharpness or definition will become more and more evident as the object planes move away from O-O, both towards as well as away from the lens. Now DEPTH OF FIELD is the term applied to the distance between the nearest object plane and the farthest object plane which mark the limit of tolerable or acceptable degradation in the sharpness or definition of the image. Tolerable or acceptable degradation in sharpness or definition in the image is a relative and not an absolute concept and is based upon opinion and agreed to standards of definition. Immediately it is evident that the depth of field distance depends upon these standards of definition (as well as on the optical properties of the lens), which in turn are defined in terms of the CIRCLE OF CONFUSION.

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FIGURE A



- Basic relationship of object distance and image distance:

$$\frac{1}{\text{Obj. Dist.}} + \frac{1}{\text{Image Dist. (ID)}} = \frac{1}{\text{Focal length of lens (F)}}$$
- HyperFocal Dist. (H) = $\frac{F \times F}{c}$ + F, or approx. $H = \frac{F \times F}{c}$, where F is focal length of lens, f is f setting, c is diam. of circ. of con.

things do not get too bad even if this reaches 2/1000". It is interesting to note that the depth of field and hyperfocal distance tables in The Stereo Realist Guide (see references below) are computed on the basis of a circle of confusion of 1/1000". A figure of 1/750" is used in the Stereo Realist Manual for the depth of field tables on pages 56 and 57. Kingslake cites 2/1000" as a typical value for 24 x 36 mm. transparencies in Lenses in Photography.

Turning our attention now to depth of field, consider the cases in which we have an object point at infinity as well as object points nearer the camera. In such cases the camera may be focused on the hyperfocal distance shown in the Hyperfocal Distance Table and all object points situated between one half of this distance and infinity will be imaged such that the circle of confusion will not be larger than indicated in the table. This table is figured out from the formula for hyperfocal distance given under heading 2 and is for lenses of 35 mm. focal length. Note that the hyperfocal distance for a circle of confusion of 2/1000" (1/500") would be half that given for a circle of confusion of 1/1000".

Another important meaning of hyperfocal distance is that when the camera is focused on an object point at infinity, the nearest points in focus will be located at the hyperfocal distance. This is seen from the DEPTH OF FIELD table for an infinity setting on the camera focusing dial since at each "f" setting the near distance is the same as that shown in the HYPERFOCAL DISTANCE TABLE in the column for a circle of confusion of 1/1000 inch.

*HYPERFOCAL DISTANCE TABLE

| "f" Setting | Circ. of Con. 1/1000 in. | Circ. of Con. 1/750 in. |
|-------------|--------------------------|-------------------------|
| 2.8 | 57 feet | 42-1/2 feet |
| 3.5 | 45 " | 34 " |
| 4.0 | 40 " | 30 " |
| 5.6 | 28 " | 21 " |
| 6.3 | 25 " | 19 " |
| 8.0 | 20 " | 15 " |
| 11.0 | 14-1/2 " | 11 " |
| 16.0 | 10 " | 7-1/2 " |
| 22 | 7 " | 5-1/2 " |

*Set camera focusing dial on this distance and the camera will be in focus from half this distance to infinity. These figures are for 35 mm lenses.

To illustrate use of a hyperfocal distance setting, suppose we are photographing a scene extending from 10 feet to infinity. Since the hyperfocal distance which will cover a near point of 10 feet is 2 times 10 or 20 feet, we set the camera focusing

dial at 20 feet, and we see from the hyperfocal distance table that setting f 8 will give a depth of field sharp to a maximum circle of confusion of 1/1000 inch. Of course, a setting of f 11, 16 or 22 would give a still smaller circle of confusion. Now again suppose we are taking the same picture, but instead of setting the focusing scale at the hyperfocal distance of 20 feet, we set it at infinity. For this condition, we see that we must stop down to f 16 to get our object points 10 feet from the camera sharp to a circle of confusion of 1/1000 inch. However, an exposure four times as long as for f 8 would be necessary under the same light conditions. Hence, the advantage gained from using the hyperfocal distance setting is obvious. When you use hyperfocal distance per the table be sure that you do not leave your camera focused on the nearest object point situated at half the hyperfocal distance rather than focused at the hyperfocal distance as it should be.

When the field depth does not extend to infinity, depth of field tables such as shown may be used. Usually this information is also found on the camera in the form of depth of field scales of indicators. This table has been calculated for a maximum circle of confusion of 1/1000 inch. For 1/750" and 1/500" circles of confusion, the far and near distances will be different from those shown. Also this table applies for 35 mm. lenses such as are found on most of the presently used stereo cameras. Just one illustration will show the application of the table. For an f setting of f 8, and with the camera focused at 10 feet, the nearest object point in focus is at 6'8" from the lens and the farthest object point in focus is at 20'. Hence the total depth of field sharp to a maximum circle of confusion of 1/1000" is 20' minus 6'8" or 13'4". It will be seen that depth of field decreases very rapidly as the camera is brought closer to the subject and at 2 1/2' and f 8 the field depth is only 8 inches.

Now a little study of this table will reveal an important condition. Look at the far and near distances for a camera setting of 5' on the focusing dial and f 8. The camera is now focused at 5' or 60 inches (distance FP in FIGURE A). The farthest point in focus is at 80 inches (distance DP in FIGURE A) which is 20 inches beyond the plane of sharpest focus at 60 inches. The nearest point in focus is at 48 inches (distance NP in FIGURE A) or 12 inches in front of the plane of sharpest focus. The total depth of field is 80" minus 48" or 32 inches. This shows that depth of field

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DEPTH OF FIELD CONSIDERATIONS

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Refer to FIGURE A again. Consider point N in an object plane situated at the distance NP from the lens. Following the lines of the smaller dashes, it is seen that point N would be imaged by the lens at point n, some distance behind the image or film plane I-I. However, the cone or pencil of converging light rays would be stopped by the film before it gets to point n, and would form a disc of light of diameter c-c. This disc of light which constitutes the image of point N is called the circle of confusion. It has a diameter c-c. Consider next point D in an object plane located at the distance DP from the lens. Following the lines shown by the longer dashes, it is seen that point D would be imaged by the lens at point d, some distance in front of the image or film plane I-I. In this case, the cone or pencil of light rays which has converged to form point d now begins to diverge and when it does strike the image plane it forms a disc of light of diameter c-c, or again a circle of confusion of diameter c-c. Assuming that the circle of confusion with diameter c-c is the largest that can be tolerated before the image gets unacceptably fuzzy and unsharp, the depth of field for FIGURE A extends from NP to DP with the lens focused on distance FP. It is evident from the geometry of the situation that the closer points N and D are to P (a smaller depth of field distance) the nearer points n and d will be to p and the smaller will be the circle of confusion c-c. On the other hand, the farther N and D are moved away from P (a greater depth of field distance), the farther points n and d will be from p and the larger will be the circle of confusion c-c. Using the basic relationship 1 and a little simple arithmetic, particular conditions are very easily worked out.

Now how large may the circle of confusion on the film be before we start to notice lack of sharpness in the stereo picture in the hand viewer or on the screen? This gets us back to the ability of the eye to distinguish detail. It seems to be a generally accepted convention that the boundary between a sharp and an unsharp picture corresponds to a circle of confusion in the viewed picture which has a diameter equal to one thousandth of the viewing distance. In a photographic print viewed at 10 inches from the eye, this would be a circle of confusion of $1/1000 \times 10"$ or one hundredth inch ($1/100"$). Some notion of size or scale can be gained from the fact that a dime looked at from a distance of 59 feet has a diameter which is $1/1000$ of the viewing distance.

The next step is to see what this relation means in establishing the circle of confusion permissible in the film transparency. Assume you are looking at an MSC slide competition, sitting in the front row about 12 feet from the screen - let's say 150 inches for ease of figuring. Applying the 1 part in a 1000 relation discussed above, the circles of confusion present in the picture on the screen can be as large as $1/1000$ of 150", or $15/100"$ before they become noticeable to front row viewers. This is just a little more than $1/8"$. However, the projector magnifies the film transparency about 75 times in projecting the picture on the screen. This then means that the circles of confusion present in the transparencies should not be greater in size than $1/75$ of those permissible on the screen, or $1/75$ of $15/100"$ which is $1/500"$ or $2/1000"$. Allowing for effects of other imperfections and to provide some margin for error suppose we use $1/1000"$ for the diameter of the maximum circle of confusion in the film image, recognizing that

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HELPFUL HINTS

Is That Slide Glass Clean?

If the cleaning of glass for slides is a "bug-a-boo" for you, the following article will be of interest. It is a reprint of an article by Nelson L. Murphy which appeared in the April 1957 issue of the PSA Journal.

By NELSON L. MURPHY

Most slide glass as received by the consumer requires some cleaning. The glass often has a light film, which will degrade the slide if it is not removed before binding the transparency. Therefore, it is good insurance to thoroughly clean all slide glass. The use of commercial window glass cleaners should be avoided because these preparations will leave a film of their own which is objectionable. The method described in this article is not a complicated procedure and only requires making a rack to hold the slides after the washing process. So let's make the rack.

Obtain from the hardware store a screen door spring which should be sixteen inches long and approximately three-eighths inches in diameter. Also obtain a one-inch thick board by two and one-half inches wide and thirty-one inches long. The board should be hard wood or a piece of three-quarter-inch plywood may be used. One inch from the back face, draw a line parallel with the long side of the board and locate the two screw hooks on this line. Space the hooks twenty-eight and one-half inches apart and screw them into the wood until all the screw portion is below the wood surface. The stretching of the spring and hooking into place may be difficult if the board is not clamped to a solid surface.

Clamp the board along the edge of a table with two clamps and tighten another clamp at the end of the table to the right and along the centerline of the board. Now to simplify the hooking, turn the right hook ninety degrees toward you. Tie a heavy cord to the clamp at the end of the table and thread the other end through the ring of the spring. Hook the spring in the left hand hook and pull on the free end of the cord until the right eye is opposite the right hand hook. Slip the eye into the right hand hook and then turn the hook ninety degrees counter clockwise and remove the cord and clamps. Brush on one coat or two of good spar varnish on all wood surfaces to protect the wood from water. The narrow space between the spring and the edge of the board is the back of the rack. When the varnish is dry, you will be ready for business.

Now check the kitchen for the needed washing materials.

Here is the list:

One pair of household rubber gloves.

One stainless steel pan with rounded bottom (about 3 quart capacity).

Household ammonia or one per cent solution of sodium hydroxide. Calgon or Climalene. Film squeegee (optional).

Some people may object to the smell of ammonia, so the sodium hydroxide solution is given as an alternate. The washing solutions given are for water of average hardness and should be increased if the water is hard or the slide glass is rather dirty. Use the stainless steel pan for solution.

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DEPTH OF FIELD FOR 35 mm LENS AND CIR. OF CON. OF 1/1000 INCH

| | | Camera Focusing Dial Setting | | | | | | | | | | |
|-------------|------------|------------------------------|-------|--------|--------|-------|-------|------|------|-----|--------|--|
| "f" Setting | Obj. Dist. | INF | 25' | 15' | 10' | 8' | 6' | 5' | 4' | 3' | 2-1/2' | |
| 3.5 | Far | INF | 56' | 22'6" | 12'10" | 9'9" | 6'11" | 68" | 53" | 39" | 32" | |
| | Near | 45' | 16' | 11'3" | 8'2" | 6'10" | 5'4" | 54" | 44" | 34" | 29" | |
| 4 | Far | INF | 67' | 24' | 13'4" | 10' | 7' | 69" | 53" | 39" | 32" | |
| | Near | 40' | 15'5" | 10'11" | 8' | 6'8" | 5'3" | 53" | 44" | 33" | 28" | |
| 5.6 | Far | INF | 233' | 32'4" | 15'7" | 11'2" | 7'8" | 73" | 56" | 40" | 33" | |
| | Near | 28' | 13'2" | 9'9" | 7'4" | 6'3" | 4'11" | 51" | 42" | 32" | 27" | |
| 8 | Far | INF | INF | 60' | 20' | 13'4" | 8'7" | 80" | 60" | 42" | 34" | |
| | Near | 20' | 11' | 8'7" | 6'8" | 5'9" | 4'7" | 48" | 40" | 31" | 26" | |
| 11 | Far | INF | INF | INF | 35' | 18'8" | 10'6" | 93" | 67" | 46" | 36" | |
| | Near | 14 1/2' | 9' | 7'3" | 5'10" | 5'1" | 4'2" | 44" | 37" | 30" | 26" | |
| 16 | Far | INF | INF | INF | INF | 40' | 15' | 120" | 80" | 51" | 40" | |
| | Near | 10' | 7'2" | 6' | 5' | 4'5" | 3'9" | 40" | 34" | 28" | 24" | |
| 22 | Far | INF | INF | INF | INF | INF | 42' | 210" | 112" | 63" | 48" | |
| | Near | 7' | 5'6" | 4'9" | 4'2" | 3'9" | 3'3" | 35" | 30" | 25" | 23" | |

Ammonia Solution:

| | |
|---------------------------|--------------------------------|
| Household ammonia (Clear) | 2 tablespoons or 1 oz |
| Warm water | 2 qts 6 1/2 oz |
| Climalene or Calgon | 2 teaspoons or 1/3 oz |
| | (Vary to suit water hardness.) |

Photoflo or wetting agent 1 1/2 drams 5cc

Sodium hydroxide solution:

| | |
|---------------------|----------------------------------|
| Sodium hydroxide* | 20 gms or 1 oz to 2 qts of water |
| Climalene or Calgon | 1/3 oz |

Photoflo or wetting agent 1 1/2 drams 5cc

CAUTION: Do not handle either Sal Soda or sodium hydroxide with bare hands. WEAR RUBBER GLOVES.

* Sal Soda may be used as an alternate for sodium hydroxide.

METROPOLITAN STEREO CLUB NEWS

The Metropolitan Stereo Club News is published monthly in the interests of stereo information and education, for the benefit of MSC members and their friends in stereo.

It is sent to all listed stereo clubs throughout the country. We hope these clubs will send us their publications, and will feel free to make use of any information contained in the MSC News that will be helpful to their members. We will, of course, appreciate credit to MSC News or recognition of any by-line on any article used. We believe this exchange of ideas, activities, technical data, etc., will aid program planners everywhere to increase the scope of their club activities.

Typed contributions should be addressed to Miss Louise Jacobson, Editor, Apt. D6, 3871 Sedgwick Avenue, Bronx 63, New York. Any copy accepted is subject to whatever adaptation and revision that may be necessary.

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MSC NEWS:
 EDITOR: LOUISE JACOBSON, Kingsbridge 6-5498, 3871 Sedgwick Avenue, Apt. D6, Bronx 63, NY
 ASSISTANT: PHYLLIS GALICIAN, Ulster 2-5770, 11 Schermerhorn Street, Brooklyn, New York
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PROGRAM:
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TECHNICAL:
 FRANK PORTER, Newtown 9-1439, 43-14 60th St., Woodside 77, New York

VSP:
 MARJORIE PRICE, University 4-5790, 434 West 120th St., Apt. 63, New York 27, New York

MSC NEWS is published monthly by the
 METROPOLITAN STEREO CLUB
 P.O. Box 1861
 Grand Central Station
 New York 17, N.Y.



Member

1957

ASSOCIATE MEMBERSHIPS

Since April, 1956, MSC has offered an Associate membership in the club to stereo enthusiasts who are unable to attend the regular MSC meetings. This type of membership was devised to promote a wider exchange of ideas and to give information about stereo photography to interested parties no matter where they reside. Our present list of Associates includes such leading stereographers as Conrad Hodnik, Dr. Frank Rice, Fred Wiggins and many others.

SERVICES TO ASSOCIATES INCLUDE:

SUBSCRIPTION TO MSC NEWS, published monthly, which includes technical articles, details of educational programs at MSC meetings, and many other articles.

PARTICIPATION IN SLIDE COMPETITIONS which are held bi-monthly. An Associate may enter 3 or less of his slides which have not previously been accepted in a national competition. Each slide will be voted upon and analyzed by a panel of judges. An analysis of slides will be sent to the maker when his slides are returned. Ribbons will be awarded for all slides receiving an honor.

TECHNICAL SERVICE. Information on technical problems may be obtained by writing to the Chairman of the Technical Committee. Replies will be included in MSC News whenever practical and of general interest. When answers are too specialized or too long, personal replies will be sent.

OPEN HOUSE to AMs. MSC meetings will be open to any Associate visiting New York at any time.

WHO IS ELIGIBLE? Any stereo enthusiast who is unable to attend MSC meetings because of distance or time may become an Associate. Fees are \$5.00 per year.

IF YOU WANT to be an Associate or know someone who might be interested, write to: Marjorie Hon, 2441 Webb Ave., New York 68, New York.

NEW MEMBERS

WILLIAM A. CONWAY Slide Entry No. 121
 2357 Prospect Avenue
 Bronx 58, New York

ELLEN CAROL GOWER Slide Entry No. 122
 3 Stanley Road
 Darien, Conn.

WE ARE AIR CONDITIONED

Just a reminder to all you "warm" people...the Men's Grill in Schrafft's, where MSC meets, is completely air-conditioned. And if you are the "chilly" type -- bring a sweater -- you might need it.

METROPOLITAN STEREO CLUB

SCHRAFFT'S 220 WEST 57th STREET, NYC
 2nd FLOOR — MEN'S GRILL

MEETS SECOND FRIDAY OF EVERY MONTH—PUBLIC INVITED

—PROGRAM—SEPT. 13TH—

6:00 - Dinner and "Get Together"

7:30 - The 1957 EMDE Stereo Award

The Annual Event that we have all been waiting for! EXCLUSIVE showing in N.Y. at the METROPOLITAN STEREO CLUB's September 13, 1957 meeting. See Page One!!!

Letters—

A letter from Kim Clark, an Associate living in Kodiak, Alaska:

"Greetings:

"Took quite a while to get back from the glamorous 'Outside'. Sure enjoyed the Cape Cod beaches, warm water, lakes and hills of N. Y. and New England, not to mention the memorable visit with you folks there at Metro. By the way, when are you going to inaugurate a stereo salon? Bet you could put on a good one.

"This has been a good summer here on Kodiak, most sun I've seen in seven years. Most all our bear friends have left the salmon streams about two weeks earlier than usual, apparently because of an early ripening and bumper crop of berries. This makes our summer job more difficult, as it is much easier to census the big bruins on the streams than in elderberry brush. We do most of our censusing on overnight trips to high mountain ridges, using scopes and binoculars.

"On the last trip I nearly suffered a sunstroke when I placed a thermometer in the sun and it hit 110°; thought I'd have to return to N. Y. to cool off. This high temperature is unusual; generally, summer temperatures range from the fifties to the seventies."

Kim Clark

Needed:

A PUBLICITY CHAIRMAN for MSC is urgently needed. It isn't a difficult or tedious job, in fact, it could be great fun. Just a matter of keeping the press aware of when our meetings are scheduled and what will take place. See Lee Hon.

August HONORS

August 9 was LADIES' NIGHT at the MSC bi-monthly slide competition. As you will see from the listing below, the ladies came through with "flying colors."

Group A consisted of 29 slides. The results of the judging are as follows: First Award to Sunny Jenkins for "After the Shower"; Second Award to Ronnie Jenkins for "Evening Dress"; Third Award to Frank Porter for "Eventide"; Honorable Mention to Paul Darnell for "Bloom of the Tulip Poplar." Two acceptances were made as follows: to Lisa Obert for "Palm" and to Glenn Thrush for "I Was Framed."

Group B consisted of 42 slides. The results of the judging are as follows: First Award to Rosamund Daniels for "Nature Lover"; Second Award to George Ross for "Corinth Canal"; Third Award to Rosamund Daniels for "No Overhead". There were three Honorable Mentions awarded as follows: to Louise Jacobson for "Maternity"; to Rosamund Daniels for "Two Peas in a Pod"; and to Richard Jefferson for "Lower Manhattan from Brooklyn Bridge." One acceptance was made to Adelaide Galician for "Mill Wheel."

Rosamund Daniels, as you can see from the above, almost made a clean sweep of the awards...and she claims to be a novice. Let's have more slides and greater competition in October!

DID YOU KNOW THAT--

The ancient Greeks had a word for it? The word was stereos and it meant solid.